

A black and white photograph showing a group of people standing in a field, possibly a plantation or agricultural setting. The image is grainy and has a high-contrast, almost stencil-like appearance. In the foreground, a person stands near a structure that looks like a small cart or a set of barrels. In the background, several other figures are visible, and a dense line of trees or a fence runs across the horizon. The overall tone is somber and historical.

Modern and ancient

JOHN BERGER: *The Moment of Cubism and other essays*. 139pp. Weldon and Nicolson. 36s.

For John Berger the "moment" of Cubism is the supreme moment in twentieth-century art. In the title essay of this new book based on his art criticism for newspapers and journals, he presents the Cubist painters—Picasso, Braque, Léger and Gris—as almost unconsciously and for a short period in the grip of a profound intuitive understanding of the modern world, what it was and what it promised. He describes the destruction of the Renaissance idea of space, the link between the painter's discoveries and those of contemporary physics, and the sudden shared sense of the world as a single place.

Mr. Berger finds it hard to believe that the most extreme Cubist works were painted more than fifty years ago. Looking at them, he feels that they are "waiting... to continue a journey that began in 1907". But that journey, surely, was continued. Cubism was a moment, but also part of a process which went on evolving and did not retreat. Just as remarkable as Cubism is the richness of forms that followed it: Mondrian's and Malevich's paintings, Dada, Tautlin's prophetic construc-

tions, Schwitters's "found" collage and poetry, Moholy-Nagy's teaching of the "new vision".

Has Mr. Berger considered examples of artistic activity such as these when he writes later on in the same essay that Cubism was the only modern art which reflected the possibility of change and of a "transformed world"? His disquiet is voiced in several essays in the book—with the whole spectrum of museums, dealers, collectors, and critics perpetuating the idea of art as desirable property rather than as "expressions of human experience and a means to knowledge". It is absolutely justified. But, apart from mentioning them on blue once or twice, Mr. Berger does not examine the aims and desires of twentieth-century artists who felt exactly this disquiet.

He finds, instead, that "in general the art of the post-Cubist period has been anxious and highly subjective". He seems to see it as inevitable that the conflict between genuine artists and bourgeois society takes this form. In the brief essays in the second part of the book on single paintings or single artists (mainly of this century) there appears to be an underlying theme of suffering and contradiction caused by strong subjective desires conflicting with social con-

ventions. The writes of Rodin's "insatiable sexual appetite" leading to a contradiction in his work between hypocrisy and guilt, which turns sexual desire "febrile and phantasmagoric" on the one hand, and "the fear of women escaping his property and the constant need to control them" on the other; and he writes of Toulouse-Lautrec, physically a victim of upper-class repression and, inebriated, finding peace and satisfaction of his "ravens sexual appetite" in a million of prostitutes, sinners, dancers. You feel that Mr. Berger is projecting nineteenth-century models into his analysis of the twentieth.

But if this theme seems to underlie the general course of the book the individual essays, particularly those on single painters (Vermeer, Poussin, Toulouse-Lautrec, Giacometti, Frans Hals, are extremely vivid and moving. Mr. Berger has less talent for synthesizing thought in a general piece than working outwards from looking at the painting itself. His feeling for his audience is very good, making them up with the very first sentence and carrying them along. His time is urgent, as if pressed by time and the necessity of making his voice carry. The best pieces have a core to them, a central insight, like a poem.

Facsimiles

MARCO CHILARINI (Editor): *Chindia Lorenese: Dipingi*. 14pp. 74 plates. L. 20,000. ARSINUS: *Witt* (Editor): *Marantunio Rainaldi: Invisibili*. 12pp. 74 plates. L. 15,000. Florence: La Nuova Italia.

The demand increases for Old Master reproductions of all kinds and qualities, though facsimiles must amount to only a very small proportion of the total. The techniques available for facsimile reproduction become more sophisticated but still rely on the skill of the craftsman-printer or proof corrector to such a degree that the cost of the best quality reproduction grows disproportionately even to that of materials and machining. So, for the general market, if not for the limited edition, the quality of facsimile reproduction does not seem to improve. In the fierce competition to cut costs some Italian publishers appear to offer the best value for money—if not always the best quality available—and the first of these two volumes certainly gives good value.

Marc Chindarini's *Chindia Lorenese* is a characteristic example of the better type of Italian production presented in the grand manner, in large folio format, on fine paper with an admirably printed text. Turning over these handsome plates one feels that a real effort has been made to meet the technical challenge of Claude; for surely nothing more demanding could he found than Claude's work on paper, and particularly his wash drawings with their subtle nuances of tone and extreme delicacy of atmospheric effect.

For his seventy-four facsimiles, Marco Chindarini has chosen well and boldly, not avoiding the most difficult drawings (from the point of view of reproduction). Yet so rich are the accessible Claude deposits that it would be possible to match these drawings many times over with selections of equal quality and equally representative. Nearly half of the drawings reproduced are in the British Museum so that it is possible by comparing the plates with their originals to get some idea of the quality of the whole set. As one would expect, the results vary considerably, and predictably the brush and wash drawings come off worst. Failure to match a particular tone could upset the whole tonal balance and produce something entirely out of key. Most difficult are the brown, grey and greenish washes. Here usually the browns are too strong and the contrasts therefore over-emphasized with consequent loss of depth. Whenever this occurs, the failure is often intensified by the whiteness of the paper on which the prints are made when, as frequently happened, Claude drew on off-white or coloured paper.

To take an example, one of the most mysterious and poetic of Claude's drawings is that of a large and spreading tree, dominating the foreground, with two figures on a road, seen against a group of buildings on a distant hilltop, which are silhouetted by a bright light. It is a semi-opaque medium washed over yellow, which is visible beneath the brown of the burning battlements of the white light is reflected in the figures emerging in the foreground. In the facsimile all is lost. The yellow, not the brown, is the dominant colour. There is no hint of the burning battlements of the white light. The figures are only dimly visible in the background. The travellers, who have a rather ghostly quality in the original, here to be walking on a path. "Burning of Troy" or "The Destruction of Sodom" is just the beginning of another hot day in the pagnia. The depths of the sky are reduced to a flat blue. This is perhaps the most obvious example. In contrast some of the pen drawings are beautiful. About five-sevenths of the could infuse the most powerful of cattle, drawn with the pen, and something of the poetic quality found in his view of a lonely landscape in the Campagna where, in the pen, he has employed the full range of his brush and wash. Generally speaking, there is a high standard.

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Victorian author

LESLIE: *The French Lieutenant*. 445pp. Cape.

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Victorian lover

CECIL DALL: *Art of Love*. 256pp. Macmillan. 30s.

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Smith on Smith

CLIVE GRAY (Editor): *David Smith: Sculpture and Writings*. 176pp. Thames and Hudson. 66s.

This volume is less a monograph than a monologue, since it consists of 150 photographs of his own "sculptures" taken by the American artist David Smith (1906-65) accompanied by a selection of texts written entirely by himself. In his notes, essays and other writings, Smith related (so far as his life and training, set down his views on the art of sculpture in general, commented on his own constructions, intentions and technical methods, or fulminated against art-historians, art-critics, collectors and museum people, all of whom he had failed to win over and therefore believed must be blinded by preconceived notions (derived from a knowledge of art history and traditional methods) of what could qualify as art. Time and David Smith: *Sculpture and Writings* show how wrong he could be.

The material published here has all been extracted from the David Smith papers in the Archives of American Art at Detroit and assembled, as a commemorative tribute, by his friend Clive Gray, who has contributed a brief foreword. Smith was a product of the American industrial scene—at the age of twenty he was working as a welder in the Sluabaker factory, though his subsequent career was unusual. It is difficult to see how he ever came to be considered as a sculptor, for while Smith put things together out

of assorted metallic elements—and was the first in America to do so—his handling of his materials was as rough and ready as that of a village craftsman and he then looked to nature (reflections, rust, light, snow) and his own painterly fiddling with surfaces to endow them with a fuller existence.

The "liberating factor" which opened up Smith's artistic career, after he had studied while at art schools to become a painter, was his discovery in the pages of *Cubiers d'Art* of those welded constructions made out of found objects and scrap-iron by Picasso and Gonzalez around 1930. He seems to have said to himself that, using the techniques he had learnt in the factory and with the same "production equipment" (tools and materials), he could produce similar metallic constructions, which would be equally appreciated as specimens of modern art. But, unlike Picasso and Gonzalez, Smith was not inspired by truly plastic or representational intentions. For him, making sculpture implied no more than achieving "a poetic statement of form"—that is to say creating totem-like objects through an intuitive balancing act—with the result that, to borrow the title of one of his works, he could not get beyond producing "Imaginary Glyphs".

Smith's artefacts, for the best are no more than elegant formal arrangements performing a decorative function in an outdoor setting, were "made from dreams and visions, and things not known". As he writes here: "I would like to make sculpture that would rise from water and

lower in the air... that men could view as natural without reverence or awe... I want sculpture to show the wonder of man... Its existence will be its statement." Isn't that like offering us the obelisk in the Place de la Concorde without its ritual and commemorative significance? Again Smith writes: "I feel no tradition, I feel great spaces. I feel my own time. I am disconnected."

Small wonder that we find Smith railing against all those he came into contact with who "expect understanding" of his work, when he himself was ready to accept what he had about. For himself, the marvel was "to question, but not to understand". In his simple, almost naive, thinking Smith was ready to tell the world that art was "what the artist says it is"—and to hell with the opinions of "anthropologists, philosophers, historians, connoisseurs and mercenaries"! All that mattered to Smith was to feel that he was asserting and realizing his own identity, even though that meant saying nothing. But in the creative discoveries of others, Mr. Gray's foreword tells us, Smith was killed in a motor-car accident in 1965—to "the most important sculptor America has produced"—is therefore tinged with a bitter irony. It would be virtually impossible to formulate a valid distinction by which Smith's constructions would qualify as "works of art" when a wrought-iron gate made by a village black-

smith would not.

To take an example, one of the most mysterious and poetic of Claude's drawings is that of a large and spreading tree, dominating the foreground, with two figures on a road, seen against a group of buildings on a distant hilltop, which are silhouetted by a bright light. It is a semi-opaque medium washed over yellow, which is visible beneath the brown of the burning battlements of the white light is reflected in the figures emerging in the foreground. In the facsimile all is lost. The yellow, not the brown, is the dominant colour. There is no hint of the burning battlements of the white light. The figures are only dimly visible in the background. The travellers, who have a rather ghostly quality in the original, here to be walking on a path. "Burning of Troy" or "The Destruction of Sodom" is just the beginning of another hot day in the pagnia. The depths of the sky are reduced to a flat blue. This is perhaps the most obvious example. In contrast some of the pen drawings are beautiful. About five-sevenths of the could infuse the most powerful of cattle, drawn with the pen, and something of the poetic quality found in his view of a lonely landscape in the Campagna where, in the pen, he has employed the full range of his brush and wash. Generally speaking, there is a high standard.

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Revenge comedy

GARY: *The Dance of the Devil*. 244pp. Cape.

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Sparse summers

IAN CRICHTON SMITH: *The Last Summer*. 192pp. Gollancz. 25s.

This novel is amazingly desultory for so intense a poet as Ian Crichton Smith: sparse in its evoking of atmosphere, pallid in its characterization, limping in the succession of incidents, and prone to cliché in the detail of the prose. A teenager nuzzling on childhood summers thinks to himself, "How long ago that seemed!" A girl—the girl of the novel—never becomes much more than bare legs and a yellow dress. The one distinctive scene comes when several boys in their last year at school debate critically the passage in the *Aeneid* where Aeneas leaves Dido, explicitly out of duty to "the gods", but as Malcolm says, against

twist of having the ghost as racou-... As the novel progresses, a change comes over the characters. The initial harlequinade of ex-S.S. officer, dead Jew, German aristocrats and other archetypes leaves the purely polemic and enters into a serious, baroque allegory on the crimes of humanity. The hale mongering fingers on father all, it remains a fact that six million Jews were disposed off and the old jokes still re-

main. But as the types become more universal the relevance to the present becomes more apparent. Resentment of the past and unalterable gives way to sympathy with the concern for the present. By the end Gary has created a Vian-like world of comic grotesqueness and a comic character in Cohn that go a long way to counter the inherent difficulties of presenting allegory, especially on abstract themes, in English.

sophisticated rival the lawyer's son Rummy: "If I may say so, sir, I think that is nonsense. Our conscience is equivalent to their gods. The point is that he led Dido to believe that he was in love with her and then left her and then congratulated himself on the fact." The whole scene is original, palpably first-hand, in its material, and genuinely dramatic in the way the master allows the various boys to clash in their opinions. Nothing else approaches this level of interest. The death is felt especially to the low intensity of Malcolm's inner life (apart from occasional but very short-lived pangs of adolescent self-consciousness). Perhaps Ian Crichton Smith has written in effect a first version of his own youth and fallen over backwards to as not to swamp his fiction with 'intovered memories.

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From war to war

Independent

others—as well as the monumental *Archivo de don Bernardo O'Higgins*, which the Chilean Archivo Nacional

begin to publish in 1948 under a distinguished series of editors and which has passed the twenty-ninth anniversary. (In fact any foreign historian with Spanish who wishes to work on early nineteenth-century Chilean history will find an enormous amount of Spanish material, and done for him by very intelligent Chileans.) Mr. Clissold handsomely acknowledges his indebtedness to these sources in his short bibliographical note, but what he has done, himself – and, well – is to make available to the non-Spanish-reading public in a warm, sympathetic study of perhaps the most attractive of all the leaders of Latin American independence from Spain.

The author rightly devotes his early chapters to Bernardo's remarkable Irish father, Ambrosio O'Higgins, who rose from very humble beginnings in the Spanish colonial service to the governorship of Chile in 1780 and thence to the very pinnacle of colonial power as Viceroy of Peru in 1790. Bernardo, being a bastard, was unacknowledged but cared for by his father and partly educated in England—notably in England—an experience which did much to mould the young Bernardo's political outlook. The relationship of father and son is convincingly described. The book's main theme, however, is that of the achievement of Chilean independence and of Bernardo O'Higgins's important role in it, a somewhat complicated story which Mr. Clissold tells with clarity. His subsequent account of O'Higgins's period as Supreme Director

tor of Chile, 1817-1823, his power from power and his exile in Peru is somewhat weaker, because of his concentration on military and not on matters—important though they are—to the comparative neglect of O'Higgins's domestic policy, his pe-

tical ideas, and the fundamental reasons for his fall. The maps, incidentally, on pages 100 and 142 are wrongly captioned. Nevertheless, it is a useful book which should see its way to the English-speaking world in Latin American soldier-sinisterman of the independence period, unlike most contemporary leaders, was something of a reformer as well. Heróles, O'Higgins certainly was, and occasioned dramatic and flamboyant, but his right character and progressive ideas preserved him from posthumous might be ridiculous and farcical, and even a disgraceful end which could be disgraced.

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scientific reader who sets out to
p the hundreds of carefully follo

ences, that remain iniquitous, forgetting Bacon's Latin words on venerable aspects must be kept before the reader to discover in the *Interimment* - a diversion not obtaining that instructive object. Dr. Meadows had read the proofs, less casually; and what the new-think makes him relate consistently to Browne's *Religio Medici*?

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711 - but except for two brief places

there are no narrative sources (not even in either colour or detail) and with the doubtful exceptions of Leovigild and Recaredo, there are no figures whose personality can be even vaguely apprehended. Most of our knowledge of Visigothic Spain has to come from the law-codes (the work of a very small number of its monarchs) and the *acta* of church-councils (which admittedly much more concerned with 'matters of state' than most similar texts). Occasionally helped out by coins and inscriptions.

The creative imagination of Mr. Thompson would have been taxed to its limit if his sources had been quite restricted as, these; and Professor Thompson himself has found four centuries more tractable than those for the last four-century history of the Volsk, which he used to such effect in an earlier work, *The Vikings in the Time of Ulrik*. He rightly lays stress on the savagery and cruelty of the "Volsk" justice" as exercised by agents of the monarch: much of this, with its "class" basis, can be regarded as, an unhappy by-product of Romanization — for Professor Thompson is not among those who believe that familiarity with the Latin language automatically civilizes. And it was acceptance of Christianity that changed the attitude to Jewry from one of toleration to savage, if only intermittently successful, persecution.

To the central questions of Volterian history Professor Thompson returns, answers that he is con-

that the implicit antagonism in Arabic and Orthodoxy is not reflected either in the patterns of wars or alliances in the sixth century or in the attitudes of the Spanish Roman Catholic kings and their enemies, and the constant rebellions within kingdom seem to hint now to be neither a "class" nor an ethnic battle—just personal rivalries among Christian nobles, for whom the throne is the ultimate prize. Perhaps it is right, but it is difficult to believe that this is the whole story. Equally, it is difficult to believe

that Goths who finally accepted Catholic Christianity because they were ready for complete "Romanization" then asserted their ethnic distinctiveness for another 130 years. This might have been possible if they were still living in a tight enclave in the centre of the peninsula, but such an assumption is hardly reconcilable with (for example) Wamba's army loss of 673 and the complete annihilation of the Goths by the army of the Duke of Basilea, that means that province who were eligible for service were entering the realm of life in excessive numbers. (Professor Thompson linds the comparison "curious", although has an apt parallel in eighth-century Northumbria, and a related problem was the feature of Carolingian France.) Professor Thompson hopes that the book will "incite others to fill in the of the numerous gaps" in the knowledge of Visigothic Spain, the meantime it will have a prominent place among the select few in the English language that illuminate the history of the Continent.

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ALLEN & UNWIN

Free history

During the half-century from 1895 to 1945, the Regius Chair of Modern History at Cambridge was occupied by a towering succession of three diverse liberals: Acton, the German-educated progressive Catholic and friend of Gladstone; J. B. Bury, the severe and brilliant rationalist; and an Asquithian liberal, lover of Garibaldi and the English countryside, inheritor of the Macaulay tradition, T. M. Trevelyan. None of these could be described as a philosopher of history, but they all, in accordance with their personalities and standpoints, meditated deeply about their profession; and on the strength of these three alone Cambridge can claim a preeminent tradition on the reflective aspect of historical study: the wide area of thought about the past which underlies history as an academic discipline.

Their contrasting meditations, in particular Trevelyan's, are reviewed by their most recent successor, Professor Owen Chadwick, in his

inaugural lecture delivered last autumn under the title *Freedom and the Historian* (42pp. Cambridge University Press, 5s.), a title chosen with purposeful ambiguity to cover both the right of the historian to free inquiry and his role as the chronicler of freedom. Confronted with the appearance of history as the great modern discipline of the late nineteenth century, they ranged magnificently over what history should be, and what it could do. Acton felt it could best be studied through ideas; Bury regarded it as a scientific discipline; Trevelyan began by seeing it as a force for freedom (naturally as symbolized by the struggle for Italian unity) and later, more comprehensively, as a pointing "to the things of the past with their manifold and mysterious message". Essentially it was an advance, though in many different directions. None of them felt much necessity to offer any defence of historical studies as such.

The need to hold the ground thus conquered is, perhaps, discernible in a recent book from another distinguished Cambridge historian, Dr. David Thompson's *The Aims of History* (112pp. Thames and Hudson, 18s. Paperback, 12s. 6d.). As one reads this able book one hears at the back of one's mind the cry of a student who recently denounced Professor Trevor-Roper as a sinful man for irrevocably a subject as the seventeenth century. Sociology may, as Dr. Thompson says, have come on the scene as a tentative winner of history "anxious to win recognition as an academic discipline", but holder voices will soon be heard from critics who do not, in their hearts, want to

let people go on "just doing their thing" if it is "enriched". The noble realm of history, as described in Professor Chadwick's lecture, is, in relation to this kind of critique, in a very exposed position: next only to the classics, the attack on whose "relevance" is little more than a mask for the attack on their associations. History would be a tougher nut to crack because, as Professor Chadwick points out, it "requires to be pursued only because it is there". Society thirsts for history, and political life, even the political life of the extremist, cannot be carried on without some sort of appeal to it.

Yet herein lies the line of assault which Dr. Thompson seeks to block. He does not consider that history "matters chiefly as providing ammunition for current controversies", or as a path to "objective truth anathema to the truths of science or mathematics". His able defence of history as an academic subject is as a "unique intellectual experience, a rigorous form of mental training which has high educational value, and a stimulus of imagination... perhaps, the greatest humanistic medium of our time".

The trouble is that, in addition to these noble attributes, history has a subject also provides a communal mythology which is the more compelling in its force because it is put forward as having actually happened. The approved version of the events of 1917 has the same significance in the Soviet Union as the magic emperor rising from Lake Titicaca had for the Incas. And let it not be thought that history in its role as a communal mythology is always unscholarly. I. L. and Har-

ra Hammond are no exception. They have been mistaken in their thesis, but they were honest scholars, and their reading of industrial revolution has had a profound influence. Much learning, expended on the history of the world, without calling for a stop at the door of the cinema. Professor Chadwick's *Nemo me laqueum capit* (180pp. Oxford and Warburg, 30s. each Paperback, 15s.).

One of the worst problems in the study of the cinema has always been the difficulty of relating the subject to film. A book by a film scholar is the original form of a novel, a play and even, in a sense, a piece of music. Interpreting history in accordance with the demands of the dominant "medium" is, but the real world is not a film, and its power will be hostile to the film. The film is cut down to a series of images, it is muted, and its most important to be left behind. To adapt a celebrated adage, the film is a script, and it is stripped of all that is not a script, and reduced to a bare Ernest Bevin, history lesson river on which we all have to swim with its spatial and temporal elements intact.

It was not enough, then, that film which accepts the necessity of supplementing the actual view of the film with reading the script is a further series of problems. For a film script is often not a finished record but a false finished. This is sound film-making. But those who have been fishing in the sunshine for a better way out. The builders, the water-buffers, the dischargers of effluent are going with us again.

about its own administrations, current policies and aims. Advice was also taken from a variety of industrial organizations. The Committee's verdict was that the present multiplicity of different library and information services is "not conducive to effective co-operation", and should be rationalized. The Committee therefore recommends the founding of a statutory and independent National Library Authority; this body should serve, the report says, to co-ordinate and develop the national institutions, and to assume responsibility for the British Museum Library (which would become known as the National Reference Library), the National Central Library, the National Lending Library for Science and Technology, the British National Bibliography, and the National Reference Library for Science and Invention (which would be reconstituted as the Central Science and Patent Collection).

It proposes that the National Reference Library should be sited in Ilford, and that the Central Science and Patent Collections should also be found a home in central London, though not necessarily under the same roof as the British Museum Library.

The price which the British Museum has paid for the archive is £38,000, which is probably a good deal less than the public-spirited Society of Authors could have got for it in America.

The Dainton Report on the national libraries was published just as we were going to press and a full consideration of its proposals will appear in next week's *TLS*. The National Libraries Committee, chaired by Dr. F. S. Dainton, was set up in 1967. Its task was to examine the workings of the various national libraries and to consider whether they should be brought into a unified framework. Evidence was solicited from numerous universities, learned societies, library organizations and from interested individuals; each of the national libraries was asked to provide information

under the same roof as the British Museum Library. The Authority itself, he administered, the report says, should be a board of trustees and should have the maximum degree of autonomy. The committee also pleads for a radically different approach to financing, because the present ad hoc system "seriously hinders development and reduces the incentive to promote efficiency".

The promotion of efficiency, the report's overriding theme, is a discernible fear that the future of the library is at stake. The report says that the library is a service which is being eroded by the world's scientific and technical revolution. The report says that the library is a service which is being eroded by the world's scientific and technical revolution. The report says that the library is a service which is being eroded by the world's scientific and technical revolution.

Backwards & forwards

Publishers are haunted by their stupidities. One such spectre is Ezra Pound's *ABC of Reading*, first published by us in 1934, which now adorns the list of Faber and Faber. But we have tried to make some reparation in a series of critical studies—*Ezra Pound: Poet as Sculptor* by Donald Davie (1968), 35s., *Sailing After Knowledge: The Cantos of Ezra Pound* by George Dekker (1963), 30s., and *Reading the Cantos* by Noel Stock (1967), 28s. And for the future we have the major biography of this great poet.

ROUTLEDGE & KEGAN PAUL

The script and the film

Jean-Louis Barrault in a scene from *Les Enfants du Paradis*.

have available in script form, it only for its literary qualities. But these same literary qualities, allied to a direction which neither negates nor transmits them, give the film a cinematic character which is at best decidedly uncertain.

The problem of authorship presents itself even more acutely in the American cinema, and not only in relation to the different rules of producer and director. This is partly the result of the different industrial set-up in the Hollywood cinema, and partly of the existence of particular genres, like silent comedy, which reached a different and higher level of development in America than in Europe. If one thing is clear from David Robinson's work and well documented book, *Buster Keaton*, it is that the authorship of Keaton's films lies with Buster himself, not in his role as either writer or director though he might in fact be both but in his role as a performer. Whether one attempts to analyse Keaton's films from the point of view of the production or of the finished product, it is always the performance which is central and informs the rest. In the case of the classic musical, on the other hand, which is a fundamentally anti-literary genre, the only certain thing is the total unimportance of the role of the script. The M.G.M. musical of the 1940s and 1950s is probably a unique case, since the days of the Keystone Cops, of a distinctive studio style in which no single productive role has priority over the others, but in which a single personality, like that of Arthur Freed in the incongruous dual role of songwriter and producer, can be responsible for the distinctive stamp of a series of films with different directors, choreographers and central performers.

Faced with the particular difficulties implicit in genres like silent comedy and the M.G.M. musical, the danger is for criticism to relapse into total uncritical empiricism, failing to distinguish personalities and roles in the productive process and finishing up by quantitatively assigning marks to the various individuals who have contributed their little bit to the finished product. It is not the least of the merits of Peter Wollen's book, *Signs and Meaning in the Cinema*, that he categorically rejects this form of empiricism and takes his stand on the contrary, that the author of the film is not the scriptwriter but

the French magazine, *Les Cahiers du Cinéma*, in the late 1950s. In its extreme form this theory stated that the *metteur-en-scène* (the director) is a priori the author of the film and that any film in which authorship, expressed through inter-cinema, is not predominant is an abortion. Mr. Wollen, besides giving the best exposition of the theory, its genesis and its justifications ever in English, also attempts to reformulate it in a less dogmatic and more coherent form by relating it to the linguistic and structural analysis of the effective content of American movies.

In his formulation of the argument a clear distinction has to be made between *mise-en-scène* as such, which is merely a stylistic concretization of a predetermined semantic content, and authorship proper, which has a semantic dimension of its own. Howard Hawks, for example, the director of films as diverse as *Scarface*, *Rio Bravo* and *Bringing up Baby*, is in the full sense an author, in that his work takes as a whole a more than stylistic coherence and presents a universe of meanings which can be validated internally by references across the body of his work from one film to another. At the same time Mr. Wollen rejects the same line Mr. Wollen rejects the same line Mr. Wollen rejects the same line.

Bazin did not get away from "specificity" entirely. He tended rather to locate it, not, as Eisenstein and his followers had done, in montage, but in cinematic realism itself, that is to say in the immediate relationship between the object and its representation. The cinema to Bazin is a purely natural language, "the extension in time of photographic objectivity", and implicit in cinematic procedures is the notion that "all of reality is on a single plane". Taken as laudologies these statements are innocent itself, but Bazin, fortified by a fiercely puritanical neo-Catholic metaphysics, used them as the basis for an attack on all forms of cinema which departed from "the real" either by distortion (expressionism) or reconstruction (montage). In fact the immediate nature of the cinematic sign, even in documentary or in purely realistic films like those of Rossellini, is by no means so self-evident as Bazin supposed and no clean-cut opposition can be set up between "realism" and its enemies. To rescue the rational kernel of Bazin's theory from the mystic shell

ment that the product has certain definable characteristics, imputed on it by a particularly individual at a particular stage of the productive process. Since his method of analysis is a posteriori and is concerned not with intention but with result, it in no way requires the evidence of the artist as individual creator. Given the conditions under which films are made, a universe of meanings could be collectively determined with very limited scope for individual stylistic variation, and this indeed would appear to be the case with the musical. Mr. Wollen would not deny this, and in an appendix on style in art he specifically allows for the possibility. At the same time he seems unwilling, or unable within the structure of his argument, to escape completely from the original assumptions of the theory he is expounding, assumptions which were frankly individualistic and concerned to establish artistic credentials of the most conventional or even retrograde kind for the great misunderstood geniuses of the Hollywood movie.

A second, more superficial, objection to Mr. Wollen's approach is that it does not take account of the specificity of the film medium. His distinctions are always between genres rather than means of expression—between the Western and folk-tale, for example, rather than between the Western movie and the Western novel (or comic book)—and the structural elements uncovered by his mode of analysis are generally of a type which could be expressed through a variety of artistic forms. How they come to receive specifically filmic expression, or in other words the relation of sign to meaning, is treated as a separate theoretical question from the determination of the meanings themselves. This has the unfortunate practical result that much though not all of what Mr. Wollen writes about American movies in his section on authorship reads as if it could have been written about works of art in another medium entirely. It is not until the next section, in which he puts forward an original theory for the classification of signs and meaningful elements in the cinema, that this implicit deficiency is put right.

It would however be unfair to insist too much on this as a deficiency. For far too long film theory has existed in a little sterilized world of its own, mining useless formulas about cinematic specificity, pure cinema and film as art. It is a major achievement of *Signs and Meaning in the Cinema* that it breaks out of this isolation, drawing on the results of aesthetic inquiry—from Shakespeare and Lessing to Jakobson and the formalists—in order to relate the cinema to wider areas of linguistic theory and theory of art. As Mr. Wollen convincingly argues, a theory of the cinema must be based on what is common ground as much as on what is specific and different. The first steps in this direction were taken by André Bazin. Fifteen or twenty years ago, with his championship of "impure" cinema and his insistence that the cinema is, first and foremost, not so much an art as a language. It is these insights of Bazin's, subsequently developed by the structural and linguistic school of French theorists, that form the ground base for the discussion of film language in *Signs and Meaning in the Cinema*.

Bazin did not get away from "specificity" entirely. He tended rather to locate it, not, as Eisenstein and his followers had done, in montage, but in cinematic realism itself, that is to say in the immediate relationship between the object and its representation. The cinema to Bazin is a purely natural language, "the extension in time of photographic objectivity", and implicit in cinematic procedures is the notion that "all of reality is on a single plane". Taken as laudologies these statements are innocent itself, but Bazin, fortified by a fiercely puritanical neo-Catholic metaphysics, used them as the basis for an attack on all forms of cinema which departed from "the real" either by distortion (expressionism) or reconstruction (montage). In fact the immediate nature of the cinematic sign, even in documentary or in purely realistic films like those of Rossellini, is by no means so self-evident as Bazin supposed and no clean-cut opposition can be set up between "realism" and its enemies. To rescue the rational kernel of Bazin's theory from the mystic shell

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FABER & FABER

Keeping pace with the Beats

JOHN CLEGG: *Nothing More to Declare*. 253pp. Andre Deutsch. 30s.

Since the Beat Generation writers are no longer the subject of complacent scorn, Mr. Holmes' present memoirs will have a wider reading public than the lams and the knuckers. It contains a first-hand report on Jack Kerouac and Allen Ginsberg in the 1940s, and reprints Holmes' well-known pioneering essays, "The Philosophy of the Beat Generation" and "This is the Beat Generation". These are placed in a framework of recent cultural history, refracted through autobiographical experience.

Nothing More to Declare is a personal report, and the weakest parts are where it concerns only the personal. The author is not a major figure and he knows it, but he has enjoyed the literary scene of the past twenty years, in spite of his sad reflections on his own "and hinks" of "fame, ambition, ego". He hands on his experience of other writers without jealousy, but he is not as good a writer on the literary scene as, for instance, Seymour Krim in his *View of a Near-Sighted Cameraman*. His style is magisterial but the information does come through.

His position is clear: "All I knew for sure was that I had to keep pace; I had to go where the times seemed to be heading. I was impatient." The fever of being up-to-date affects minor talents in every city with enough magazines to swallow glittering trifles containing what Dylan Thomas used to call washing sherry. In his December, 1960, journal Mr.

Holmes wrote of this world of "fame money, criticism, smart lunches and dishevelled" and "the love of liquor". "I've known for years it wasn't for me, and yet somehow went on, and only these last eighteen months have succeeded in burning it away". The fatal drive was to belong to a Generation, to be not oneself but an appropriate literary-historical figure on the right scene, a common thirsting desire which infects many artists in this century and especially in America, where generation-making and generation-watching is a national pastime.

Mr. Holmes' style has a generational imprint, but he strives too hard to suggest his representativeness: "My psyche like that of the nation just then suffered a series of numbing bruises to the self-esteem." It is the familiar, and slightly boring, "making it" urge, and it fades with the punch. But Mr. Holmes at least, in 1958, understands that he has been "in a kind of thrall". His own novels, *The Horn* and *The Beat Boys*, are more documentary than fantasy, and his talent as reporter is not in doubt here either, except when he indulges in F. L. Allen "only yesterday" accumulations. References to Fitzgerald expound the gap in insights between Mr. Holmes' memoirs and the "crack-up" essays, and it is he who insists on the comparison.

What is done well is the record of Grub Street America in the 1940s and 1950s, written up with a certain appropriate scrub-picking detail. His boredom with the 1940s is almost classically written up; echoes of *Howl* penetrate his prose, but the smell of authenticity arises from the nameless, smoky-filled rooms. His experience enables him, in "The Silence of

Oswald", to perceive that the poet's assumed assassin was typically urban American, not eccentrically creative enough to be Beat and therefore emerging at the frontier of non-conformity and anarchy within the post-war social structure. The *Time*-reading bourgeois needed the Beats, although it mistakenly believed them to be happy harmless jokes rather than the presage of serious revolt. Oswald had the bourgeois' own sense of futility about law and order and personal powerlessness.

The appalling facelessness and spiritless *silence* of his whole life exploded in a bitter and anguished threat: either he would be admitted on to life's stage, or he would pull that stage down

in total ruin, he would be recognized as having that sense of uniqueness that a human being has to have if he is to cut out the despair that leads to madness, or he would turn his very powerlessness into a source of power.

Mr. Holmes does not have Norman Mailer's flair for the existential interiors of public life but he can decently suggest the darkness inside dullness. The main value of his book remains his first 125 pages (the book is supplemented by Lawrence Lipton's *The Holy Barbarian*). If he is inadequate on Charlie Parker and uncritical in his definitions of being "high", he is excellent on the meanings of "beat" which radiate into American society. His chapters on

Before Racing

Pink layer of icing sugar,
Till the steam sun dissolves it,
And the Downs, drained by the cold
Of their green, sweep grey
To grey sea. Trees are unsteeds.

Elements of blue like eyelids
Open sky blinking from
With hovers of horses on livella
Paths, back after riding out,
And the lanes lathered with breath.

As yet it is anybody's
Murmurs, a slush clouded
With nothing, but gradually,
Under the roil, something's
Moving, beginning to rouse
Towards a finish flushed with silver.

ALAN ROSS

Plodding to the island

AUSILI PIPA: *Montale and Dante*. 217pp. Minnesota University Press. London: Oxford University Press. £2 16s.

GIULIO NASCIMBENI: *Eugenio Montale*. 176pp. Milan: Longanesi. L. 1000.

GIULIANO MANACORDA: *Montale*. 117pp. Florence: La Nuova Italia. L. 750.

As a book addressed to the English-speaking reader, Arshi Pipa's *Montale and Dante* is rather disappointing. It suffers from a critical naivety which betrays itself in all sorts of ways—in the very choice of the subject, in the approach (adopted), it would seem, in order to justify writing a whole book where perhaps an article would have sufficed, and above all in the style. Although the book centres round Dante's influence on Montale, it inevitably finds itself attempting something else too—a general interpretation of Montale's "complex and difficult poetry" or, since Mr. Pipa is fond of metaphors, something that would help us "visit the forbidding island of Montale's poetry".

But, both in the matter of general interpretation and in tracing the nature, working and effect of Dante's poetry on Montale, Mr. Pipa displays a descriptive rather than an analytical bent. Take, for instance, what he says about the effect of Fascism on Montale's poetry: Montale "does not emerge as a political writer, but neither can be called apolitical any longer", or "Inferno

provides a commentary on Montale's own poetry especially by drawing attention to the political implications of the poem". Although Mr. Pipa makes much of the political climate in which Montale's poetry was written, the impact—if any—of this climate is not commented on in any subtle way than one finds in his characteristic sentence: "The poems reflect the political situation created by the establishment of the fascist dictatorship in Italy."

Statements and affirmations such as these are given a kind of weight and occur with a degree of frequency that one cannot long postpone asking the simple question: had Montale's poetry not been written during Fascism, would it really have made any difference as far as the essence and substance of his art are concerned? Or, for that matter, do Mr. Pipa's assumptions and conclusions, or the "tangible results" as he calls them, regarding Dante's influence on Montale make any difference for us so far as our understanding and enjoyment of Montale's poetry is concerned?

Mr. Pipa also comes up with a somewhat novel historical interpretation which is not borne out by the facts. He tells us, for instance, that Montale's popularity as a poet started with the publication of *La bufera* (1936), in which "the appearance of a 'Dantesque Montale' was promptly noted by some sagacious critics". But the fact is that whatever "sagacious" critics there were or are had already pronounced themselves on Montale's

merit and stature as a poet long before 1936—critics like Salmi, Cecchi, Gargiulo, De Robertis, Peverari, Contini. But, of course, this would not concur with Pipa's thesis that it was the emergence of the "Dantesque Montale" that made the decisive impact, nor with his view that "Montale's disappointment with his critical reception found expression in *Furfulla di Diavolo*". As regards the latter proposition, surely what Montale says about the ephemeral and precarious nature of poetic fame would, like an adage, apply to any other poet as well as to Montale. That there is something autobiographical about the stories in *Furfulla di Diavolo* does not warrant our linking each and every detail, anecdote, reflection or observation in them as a piece of factual evidence.

It is only by rare glimpses that Mr. Pipa seems to realize and admit—and this is the most positive aspect of his well-meaning and industrious study of the relationship between Dante and Montale—that after all it should be perfectly possible to understand, enjoy and interpret as well as evaluate Montale's poetry without any but the most passing references to Dante. So what what he says about one of Montale's poems—"Arsenio"—would apply just as well to the rest of Montale's poetic output—that it can be interpreted without Dante's help. And this all the more so in view of what Pipa himself quotes Montale as having once said: "I did not write with *The Divine Comedy* lying open at my side."

Giulio Nascimbeni's *Eugenio Montale* purports to be a biography; biographical facts and data are presented under a flashy coating of journalistic prattle, and too aim of the book seems to be to confound the difference between the trivial and the essential by making both look equally interesting. The way everything Montale is reported to have said is quoted shows a complete disregard for the niceties of the highly selective art of biography. Giuliano Manacorda's *Montale*, on the other hand, is a more serious book, in so far as it offers a handy and reliable critical-cum-biographical introduction to the poet, followed by a brief compendium of the essential aspects of Montale's

Tatar bards

N. K. CHADWICK and V. ZHIRMUNSKY: *Oral Epics of Central Asia*. 366pp. Cambridge University Press. £3 15s.

English scholars are thought to be averse to the comparative study of literature, but some of them have done work in it which is equalled in no other country. Such are the three majestic volumes of *The Growth of Literature* by H. M. and N. K. Chadwick, which appeared in 1932, 1936 and 1940 (and were reissued early this year). Starting from relatively familiar fields, the authors moved into others which were at the time almost virgin soil in England, and in the third volume Mrs. Chadwick embarked on the oral literature of the Asiatic Tatars. This had a large place in the whole grand design, but could also be read with emboldening interest for its own sake. In the present publication it has been detached from its original setting and forms the first part of a new book, with 267 pages out of 366. To return to it after nearly thirty years confirms a first conviction that it is a really notable work of learning. Apart from some small corrections, it remains very much as it was on its first publication and stands up grandly to the tests of time.

This is followed by three chapters by Victor Zhirmunsky, Member of the Soviet Academy of Sciences, and one of the most learned literary scholars in the world. The title given to this joint enterprise is a little misleading. Mrs. Chadwick deals indeed with epic poetry but also with much that is not epic or even heroic but gnomic or manly or religious or antiquarian. Moreover the reference to Central Asia in the title hints that the book includes the epics of all or most important peoples in this vast area. In fact it confines itself to the Tatar or Turkic peoples and has very little to say about other linguistic or ethnic groups, such as Buryat or Kalmyk, who have oral epics of some scope and splendour.

Mr. Zhirmunsky's three chapters bring this enormous subject up to date. The first is a rich bibliographical survey, the second deals with the main stories embodied in the oral epic poetry of the Tatars, and the third with the singers and their habits

had to work with a limited number of texts, of which the most rewarding were the poems which V. V. Radlov recorded from the singers in the 1840s and 1870s. Zhirmunsky has had at his disposal texts which Russian scholars have been busy discovering and recording over the past fifty years. These are of an astonishing richness and force as to reveal the only our notions of the character and scope of oral epic.

Unlike their counterparts in European Russia and Yugoslavia the Tatar bards usually compose on a large scale and sometimes on a vast scale. One of the Kirghiz tale of Manas, known from Radlov's recording, is a version in 9,500 lines, but now it is known that versions of about 250,000 lines each. Other peoples may not have poems quite on this scale, but the Kazakhs, Uzbeks, and Karakalpakhs have epics as long as the *Manas* and in not used in their composition, but the bards carry all the necessary elements in their heads and compose by making full use of them as well as by a full share of invention.

The Tatar epics reflect a high national art, far closer in quality and character to the Homeric poems than any other epics still current in the world. At times, notably among the Yakuts, they show many traces of the spirit of the Homeric epics, as the spirit is strictly heroic, as the stately and dramatic account of Manas, who is a hero on the grand scale, is of Goroğlu, whose feats are told in a dozen languages. Such poems show no sign of decline either in detail or in general tone. Among living examples of what song they can be compared with the Homeric poems, even if such comparisons are to their disadvantage.

The Russian editors and translators of these poems are determined that they shall be treated as literature. No doubt this means that those who cannot read them in the original Turkish languages may occasionally be deceived about their character. But they have added an enormous territory to known literature, and there is always a chance that some of them will be discovered and published. For the somewhat despatched service study of literature is

When it was the common-sense embodied in Sir Walter Scott or the nationalism and by the long struggle with a historical tradition at the end of the nineteenth century, it was argued: but with the Regent there came a new life model for the 1930s. But being at one time reasonably close to Ginsberg and Kerouac, he does grasp their careers in his fluid way. Kerouac's exuberance and melancholy, his New England, quite traditional hankering for the West and the Orient, his essential disavowal of inclusiveness—and Ginsberg's "omnivorous" hunger, "but for an absolute metric order", obsession with hallucinations of consciousness: these come across clearly, enthusiastically and uniquely.

The sections on Gershon Legman and Jay Landman are equally interesting, not the least because these are relatively less well known, although Legman's *The Horn Book*, *Love and Death* and *Rationale of the Dirty Joke* are essential reading. Legman apparently dismissed *New Yorker*, which Landman so valuably edited, as "mostly garbage", because he was obsessed, long before the fashion, with pop literature—perhaps, as Mr. Holmes suggests, the first to be seriously concerned with it. The chapter on Legman plus some of the language for the first time, but there is very little account of what he has actually written. As usual, Mr. Holmes concentrates on authentic reprints of his contacts with "representative" men and their climate. Whether or not his Generation premises are accurate or not, and in spite of his often souped-up style, he has produced a document for literary history.

With our superb public records as those in private hands, may instances these can now be regarded as private only in so far as they are not royal or ancestral: the records of a man and corporation, or of a man and chapter, or of the House of Lords are manifestly corporate and of obvious public interest. Then again, the Ministers of Crown until quite recently differentiated between their private and public actions: a great deal of official business was carried through private letters between Ministers who controlled administration, particularly when the great work was in power, much of it was shaped and recorded in the country seats, the "stately" of so much contemporary record. What would now be official remained at home, and they often to this day.

In the domestic side, private individuals at all times needed, and retained, essential evidences to their private persons and property. At comparatively recently the private of real property, if it could, might need to be demonstrated by title deeds telling the story of descent of the land until the present. The mind of man cannot be so much contemporary record. What would now be official remained at home, and they often to this day.

These estates required administration, with all the correspondence that went with it. Something could be more obviously and individually than papers going to a man's house and garden when the house was a castle or when the garden an honour of thousands of acres. One of these papers were the after the formation in 1831 of the Camden, Chesham, and similar societies, indicative

Records, and public private

BY G. R.

POTTER

of a growing interest in the past. This interest was used by the singular George Harris of Rugby to direct attention in 1857 to "The Manuscript Treasures of this Country" and he gained the ear of Lord Brougham. After considerable discussions, spread over at least a decade, in April, 1869, a serious attempt was made to resolve the dichotomy involved in the private ownership of, and the legitimate public interest in, these personal documents.

On the advice of Sir John Romilly the Laisantine Victorian device of a Royal Commission was used to secure access to, and public knowledge of, these archives, a word less familiar than that it has since become. Representations were made at the proper quarters that, on the words of the present Royal Warrant:

there were belonging to institutions and private families various collections of manuscripts and papers of general public interest, a knowledge of which would be of great utility in the illustration of History, Constitutional Law, Science and General Literature: that in some cases these papers were liable to be lost or obliterated, and that many of the possessors of such manuscripts would be willing to give access to them and permit their contents to be made public, provided that nothing of a private character and relating to the title of existing owners, should be divulged.

The names of the first commissioners including Sir John Romilly, Master of the Rolls, as Chairman, the Marquess of Salisbury, the Earl of Arlborough, Lord St. Albans, and the Marquess of Salisbury, and similar societies, indicative

as executive officer—inspired confidence. There would be no prying into private affairs, documents of manifestly personal purpose were to be laid aside without notice taken; and with this assurance, owners, for perhaps the first time in many cases, came to know what papers they themselves possessed. The Commissioners, in a spirit of course, at once despatched inspectors, historians, antiquaries, clerical men and historians, for there were then no trained archivists available to make reports. Upon these were based the commissioners' annual reports to the Crown. And so, at first in cumbersome folio volumes with enormous closely-printed appendices, and then later in the orderly octavo series of "family volumes", the splendid accounts of the Salisbury, Portland, Forster, Bath, Emsay, Finch and similar papers were made available. There are more than 250 volumes of them and more than 600 owners and the end is not in sight.

In 1869 such publication was the only effective way of providing information about what existed, and this was true until well into the present century. I likewise the work and the routine direction of the Commission were necessarily inextricably involved with the Public Record Office. The beginning of a new chapter was marked by the new Royal Warrant of 1939, greatly widening the terms of reference. The Commission, indeed, has never been so active as during this second half of the twentieth century. Historians, archivists and representatives of local authorities have been added in the prominent public figures whose names as Commissioners were formerly so useful. The small staff of the Commission has been increased, though insufficiently, entirely reorganized, and physically separated from the Public Record Office.

In 1945 the production of a National Register of Archives was authorized, with its own directorate and with the indefatigable Colonel Malet as the first Registrar. There were moments of difficulty, but the National Register now has its future assured by being written into the terms of reference of the Commission, under which it has always operated. The stimulation of local enthusiasm by successive Registrars and their assistants has had the most beneficial results. Students of history, reinforced powerfully from the United States, are more than ever seeking out these indispensable original sources which the Commission's reports have revealed. Economic and social historians have demonstrated how much may be learnt from registers and account books, even from vouchers and war-

to this cooperation the National Register now holds lists of thirteen thousand collections, and further lists are being added at the rate of a thousand a year. To make this mass of information intelligible the staff have devised and maintain a series of invaluable and ever-growing indexes. At least a hundred visitors come every month to benefit by the resources of a newly organized search room.

Inspection of collections continue along traditional but not stereotyped lines: it has in fact proved easier to obtain papers on deposit than to cope with them, and there is work for many years already in hand. At the same time the Secretary and staff of the Commission advise and cooperate with owners, and joint forces wherever possible with such independent bodies as the British Records Association, the Business Archives Council and the Society of Archivists. Helpers, sometimes more enthusiastic than competent for dealing with archives calls for much specialized training and knowledge, were gratefully used in the early days of the National Register and should not be forgotten.

The material for future activity is almost overwhelming. What are we to make of the business records with their formidable bulk, of the papers of scientists with their highly specialized content or those of the little local society or small firm, threatened with extinction? How is the archive drain, particularly in America, to be restrained? A Standing Joint Committee of the Commission and the Royal Society is attending to the scientific and technological material; the export problem is still with us.

Social conditions since 1945 have intensified the urgency of some of these matters. Too often country houses can no longer be maintained, some were destroyed in the war, some converted to other uses; and with this has gone the dispersal of the records housed in them. Great batches of family papers have found their way to the Folger, the Newberry, the Clements and the Huntington libraries across the Atlantic. The New World was bound to be aware of its own lack of archives and of the abundance that could be acquired by gift or purchase. Disturbed owners have become increasingly anxious that their records should be saved for.

With the centenary of the setting-up of the Historical Manuscripts Commission the opportunity has been taken to bring its work to the knowledge of a wider circle than those who actually use its services. The present exhibition in the National Portrait Gallery has two themes: the illumination of historical studies which results from bringing together the documents, portraits of their writers and owners; and pictures of the houses where they were made and preserved; and, secondly, the provision of as many illustrations as can be shown of the many-sided activities of a vigorous and resourceful body, meeting new needs and confirming its century-old duty of making available hitherto inaccessible information upon which an ever closer approximation to the true history of our past must be based.

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not. Indeed the only serious criticism which can be made of the book, is that it reveals a certain lack of first-hand knowledge. For example, he seems to think that *dhokla*, which goes with a 'Hasting' in fact, is a 'privilege'. In fact, the word only means a 'permit'. It was really a document, conveying a right, but not the right itself.

Almond, T. W. and Smith, J. L. (Eds.), *The Bishop of Derry and the Irish Society of London, 1602-1705*. 430pp. Irish Manuscript Commission. 6s. 6d.

A collection of documents from the Northern Ireland Public Record Office and from the records of the Irish Society of London. They relate to disputes between the bishops of Derry and the Irish Society and other property owners, particularly about fishing rights, and they are of interest as illustrating the social and economic history of the region in Stuart times.

ONLEY, JAMES E. *The Fleethers and Longbowingmakers of London, 1640-1700*. By Commission of the Master, Wardens and Court of Assistants of the Worshipful Company of Fleethers. 8s. 6d.

This book, says Mr. Oxley, 'describes our world-shaking events, but in quiet social life'. Yet his chapters on 'Archery in Prosperity and Decay' is, in fact, an account of the work of the ministry of munitions in the years between England and France. The Company of Fleethers was founded in 1374 'for the profit of all the Commonalty', at a time when attempts had been made to keep the youth of England archery-competent. Practice with the bow was made compulsory. Quills and football, handball and chibball were forbidden.

The Company of Longbowingmakers was founded, with the same serious purpose, some fifty years after the Fleethers, in the year after Agincourt because many men had lost their lives in the King's battles because of defective bowstrings. When arrows and bowstrings ceased to be part of the national defence the

Fleethers were able to settle into their present 'quiet social life', and Mr. Oxley records such events as the purchase of a dozen claret pipes, nice members preferred not to have their wine presented in bottles. The longbowingmakers were less fortunate. A smaller company they had no hall, meeting in different taverns, and found no enduring social life together. They went on into the middle of the nineteenth century and then faded out. Their records are in the keeping of the Fleethers, it is not until 1937 that they take any interest in archery as a sport. They now present prizes.

BURTON, D. R. *A History of Copper Mining in Cornwall and Devon*. 102pp. 10s. 6d. Hardback. 12s.

The history of the West Country mining industry through two centuries, was originally published in 1961 and now reaches a second edition.

THORNTON, W. *The Nationalized Industries: an Introduction*. 240pp. Nelson. 2s. 6d.

Brief descriptive text plus valuable schematic layouts for each industry in the United Kingdom by public administration and politics lecturer at Sheffield University and colleague of the general editor of the series: politically well poised.

Library Criticism

GREENHURST, ALLEN J. *The British Library of India: A Study in the Literature of Imperialism*. 240pp. Oxford University Press. 2s. 6d.

The idea behind this book is good: the literature on the British side of the literature on the existence of the Raj is certainly one of the factors which shaped the image which some people in Britain formed when the word 'India' was mentioned. But this literature, even when—as was by no means always the case—it was written by men and women who knew India at first hand, cannot be proved to have exerted any direct

influence on those who were responsible for shaping British policy towards that country. Dr. Greenhurs is more than to be the question when he deals with a writer like E. A. Henry whose 'classical' style, in spite of their popularity with the young, can hardly have had much effect either on the India Office or Parliament. Nor will everyone agree with Dr. Greenhurs when he attempts to classify the literature published between 1880 and 1900 which is the span of time the book covers into three neat categories: which he calls respectively the 'era of confidence' (1880-1900), the 'era of doubt' (1900-1935), and the 'era of melancholy' (1935-1960). The fact is that the author himself admits that in each of these categories there are to be found writers who, on such a classification, should be ranked elsewhere. Nostalgia is to be found in all three, as is criticism of the deleterious effects on British and Indian alike of certain features of the British Raj. More serious still, as a criticism of this book, are certain notable omissions from the list of authors examined. Among them is Paul Scott, whose perceptive studies of the relations between British and Indians so ably supplement the earlier work of E. M. Fothergill. As an academic exercise, the book is interesting; but it smells of the lamp, and seems to lack just that degree of intimacy with Indian conditions at any given period which would have made the author's findings authoritative.

Travel and Topography

BIRD, VIVIAN. *Bird's Eye View: the Midlands*. 210pp. Kington: Roundwood Press. 37s. 6d.

Mr. Bird has the writer's first requisite, a zest for his subject. The subject is walking, the enthusiasm boundless; and since he is, too, a professional writer his long tramps are described with a practised pen. They have included all-nigh walks from hilltop to hilltop, alone or in company, in Worcestershire, Shropshire, the Cotswolds, the Downs. Sometimes they were fifty-mile endurance tests with an eye on his watch, but for the most part this is hiking for sheer pleasure. What he calls the by-products of walking are disquisitions of curious inn-signs and epitaphs, quaint notices, and the study of heraldry, all the subjects of later chapters. But he is enough of a purist in his hobby to deplore the vogue of the sponsored walk undertaken with an ulterior motive. Behind the punning title there is a very agreeable book.

CHICKEN, JOHN. *The Philippines*. 128pp. Angus and Robertson. 42s. 6d.

As a companion volume to Mr. Chickens' *Pacific Islands* of the South Pacific, *The Philippines* is of the same high standard textually and pictorially. Fauna and flora, history, literature, commerce, music, sport, are given compressed yet comprehensive treatment. The oddities are keenly picked out: the Filipinos play tennis with their knees, legs and feet taking the place of rackets. Among the 7,000 islands of the Archipelago there

are diverse types of architecture, Spanish, Chinese, Arab, American, Muslim, Malay, ultra-Western, most primitive. These he captures with his talent for a picture, and makes the most of a photographic heterogeneity of peoples. No photogenic and perhaps gaining the first prize in the collection are the infinitely patient bullfights, a racing influence and the endowment of perpetuity in a bewildering flood of cultures.

ALMOND, 146pp. Wand Hook 2s. 6d.

This is a book of 118 full-page plates with a short introduction, notes and notes at the end of the volume. Among the photographs, sources acknowledged is the Nippon Press Agency, and since there is no signature to the text and notes, can only guess from the style that the photographer is a Japanese. Not only a similar body may have had a hand here, too, the pictures of Moscow and its people are not only not Indian but euphoric and not of the atmosphere of the upward atmospheric city is conveyed.

STEWART, JOHN MURPHY. *Arctic Russia*. 250pp. Harvill Press. 42s. 6d.

Two young Englishmen set out to reach the Caucasus, and then continue the journey by air to central Asia, Siberia and the Far East. These are by no means well-trodden paths for foreigners, but although the book has little that is new in its material or the observations made, it is freshly written and conveys the author's determination to avoid prejudice and set down both what attracted and what repelled him in Soviet life. The book contains brief historical and cultural sketches of some of the peoples visited, and photographs which, while not in the class of some recent travel books on the Soviet Union, are very faithfully and well chosen.

The author of *Arctic Russia* who has been reviewed in our issue of 12.6.69, on page 106, is Geoffrey Scott.

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NOTTINGHAMSHIRE COUNTY COUNCIL

COUNTY BOROUGH OF WARRINGTON

APPLICANTS are invited for the post of ASSISTANT LIBRARIAN in the County Borough of Warrington. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969.

THE UNIVERSITY OF MANCHESTER

APPLICANTS are invited for the post of ASSISTANT LIBRARIAN in the University of Manchester. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969.

NATIONAL CENTRAL LIBRARY

APPLICANTS are invited for the post of ASSISTANT LIBRARIAN in the National Central Library. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969.

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NOTTINGHAMSHIRE COUNTY COUNCIL

ANTRIM COUNTY LIBRARY

APPLICANTS are invited for the post of ASSISTANT LIBRARIAN in the Antrim County Library. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969.

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NOTTINGHAMSHIRE COUNTY COUNCIL

Library Assistant

The Library, which is mainly concerned with the Community and Administrative aspects of Electricity Supply, employs modern data processing techniques and provides a service which is available to all Electricity Boards.

The duties of the post will comprise assisting in general library work, the recording of new loans, and the circulation of periodicals, with special responsibilities in liaison with other libraries and in dealing with enquiries and requests for publications.

Candidates should preferably have 3CE 'O' level passes in at least two subjects and library experience or training.

Salary £600 to £1,170

Applications stating age, present position, salary, qualifications and experience should be forwarded to: Mr. C. M. de BRYDE, ASSISTANT SECRETARY, THE ELECTRICITY COUNCIL, 30 MILLBANK, LONDON, W.11, by 17th June. Please quote Ref. 07/104/60

THE ELECTRICITY COUNCIL

INDEXER

As part of the development of the Electrical Research Association an interesting and challenging opening has arisen in our Information and Library Service for an Indexer.

Applications are invited from those in their mid-twenties with a librarianship qualification, and preferably some industrial or commercial library experience.

The successful applicant will be responsible to the Librarian for the continuation of the present cataloguing systems, and will also play a key role in developing our co-ordinate index system as well as being concerned with the design and operation of computer-aided cataloguing systems when our ICL 1903A Computer is installed later this year.

Sterling Salary £1200-£1300 per annum according to age and experience.

Please write to the Personnel Officer, Electrical Research Association, Clive Road, Leatherhead, Surrey.

TO WHOM IT MAY CONCERN

UNIVERSITY OF BIRMINGHAM

APPLICANTS are invited for three posts of ASSISTANT LIBRARIAN in the University of Birmingham. The posts are vacant from 1st July 1969. The posts are vacant from 1st July 1969. The posts are vacant from 1st July 1969.

UNIVERSITY OF BIRMINGHAM

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UNIVERSITY OF BIRMINGHAM

VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

Librarians

BRITISH LIBRARY OF POLITICAL AND ECONOMIC SCIENCE

APPLICANTS are invited for the post of ASSISTANT LIBRARIAN in the British Library of Political and Economic Science. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969. The post is vacant from 1st July 1969.

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